

SLIM, SUPPLE GRACE

Evening Gowns a Delight to Women Who Can Wear Them

EXACTIONS OF THE FIGURE

Hips Out of Fashion, the Waist Round and High.

Somewhat startling effects in the newest Evening Frocks in Paris—Graceful and becoming to the woman with the right figure—lingering smoothness of the fashionable costumes—manifestations of the sheath skirt—débâillés of the Tuxedo Order—The sleeves, scarf effects and silver and gold trimmings.

The evening frock, the house gown and the gown have come into their own again now that the winter season is in full swing, and the early season interest in trotteurs and dressy street frocks has abated somewhat, though these essential items of the wardrobe are always of pronounced importance. They are as important as they were a month ago, but there



WHITE AND GOLD.

is comparatively little left to say about them.

Their story in its salient details has been told, while each day and each new social function is bringing out new things in the realm of house and evening attire. The possibility of variety are of course greater in evening dress than in street dress. More materials and trimmings are available, fewer limitations of fancy are imposed, and in this day of eclecticism in dress no freak of line or coloring is too bizarre for modishness in evening toilet, always provided it has beauty to excuse it and does not pass the very elastic French bounds of modesty. American women are contending that these bounds show signs of overstretching at present, and it will be interesting to see how far fashionable women here will follow the French lead in new ideas which do appear extreme.

Your true Parisian will wear what is



LACE NEGLIGEE.

modish. If it is beautiful, so much the better. If it is modest, better still. But as for refusing to accept a fashion because it is amazingly frank concerning the lines of the figure, "Oh, la, la," says Madame, "provided that one has the figure."

And there it is: "Provided that one has the figure." But as a rule one doesn't have the figure. Tell that to a Parisian and she says tersely what is the French equivalent of "Get it"; but American women, for all their coquetting with beauty doctors and physical exercises, and Turkish baths and rubber underwear, have not the Spartan heroism of the French woman in matters pertaining to the beauty cult. They will pay money, much money, but they expect one else to do the work, and they decline to suffer, save perhaps for a brief time, at infrequent intervals. Now the thing cannot be done after that fashion.

"It is possible to do anything with the figure, provided one has courage and persistence," said a French actress famous for



WHITE VELVET AND MOUSSELINE.

the grace and beauty of her figure, "but to keep a figure demands force of character, my friend."

And though she was talking for publication she was speaking the truth. One cannot relax diet and exercise and keep a figure as one wants it to be, and there is not the slightest use in undergoing, as so many women do, heroic treatment for the figure, and the desired results once obtained, going promptly back to the régime which brought about the undesirable conditions originally.

There will certainly be ample employment for folk who doctor figures if the present tendencies of fashion persist. Hips are hopelessly out of fashion. The waist is changing its curves, the bust must be high and rounded, though not too ample, if the ultra fashionable models are to be well worn.

The fat woman is in very bad case indeed, from the point of view of the fashion autocrat. She simply cannot look well in the latest frocks. Reduce, madame; reduce.

If your skirts must cling, they must give an impression of supple slenderness. The new skirt or the new close princess looks distressingly objectionable upon the woman

slight approach toward the actual Empire lines in clinging smoothness of the front breadth and an implied tunic movement at the left front, which suggests the modest fashion of opening the skirt up the side that prevailed in Empire days.

Do not allow this description to prejudice you, ladies. This new Empire frock is very pretty and graceful indeed and of most unimpeachable modesty, despite its inevitable reminder of the old extremes. A particularly pretty model of this type seen in a Fifth Avenue shop was of roseleaf pink satin.

The round décolletage, by no means so low as the décolletage of Empire times, was simply finished with the tiniest frill of white tulle, and a crescent of embroidery in fine crystal beads and bugles outlined the front of the décolletage, the tips reaching the shoulders, the widest part of the crescent in the middle front.

The back had a similar arrangement. A short, loose sleeve of satin opened up the outside over an undersleeve of tulle and was lightly embroidered in crystal.

The short waist was defined by crescents like those bordering the décolletage, the tips of the back and front crescents meet-

ing the skirt lines and was a mere suggestion of a movement.

Every knowing woman who saw this frock waxed enthusiastic, and yet the general effect was of great simplicity and only the cleverness of its lines gave it originality and cachet.

It is in satin and velvet evening frocks chiefly that the very plain and clinging effects are achieved, and though the general silhouette must be long and slender the sleeve stuffs are still in many cases put into the waistband with considerable fulness, the responsibility of dragging them down into the proper clinging lines being entrusted to heavy bottom trimmings.

The underskirt or foundation must be of soft satin or silk cut and fitted in the approved sheath skirt fashion, so that the sheer stuff will assume the proper folds when weighted.

For women to whom the use of the very close sheath skirt and plain princess seems appalling, there will be another shock in the latest Parisian fad, the hip scarf, or Fatma scarf; but this mode is not likely to find general adoption and may never stray so far afield as New York.

Yet the Fatma has been launched in

material is made extremely broad and is worn not only around the waist but drawn closely over the abdomen and hips and knotted in the back with falling ends. Or again, as in a beautiful evening gown concerning which Parisian critics have been much excited, this broad scarf is drawn closely around the hips and knotted low in front, in true Oriental fashion.

It is easy to be seen that here again the figure of small hips and general slenderness is demanded. Given this figure the Fatma, though unconventional, need not be in any way immodest; but on the ordinary figure—Words fail us!

As has been said this ultra extravagant note need not be reckoned with too seriously, but it marches with the general tendency in the matter of the silhouette, and one cannot write of new things in Paris without mention of it.

And apropos of débâillés effects, for the Fatmas unquestionably suggest the débâillé, some very lovely débâillés of the tea gown or house gown order have been worn in certain recently staged Parisian plays. Among the many successful Redfern creations worn in "Cœur à Cœur" at the Théâtre Antoine there are several

of copying, but the two Redfern tea gowns sketched for the small ones are not only lovely but possible. One was of an exquisite dentelle d'application, but would be attractive in any fine pretty lace. It was made over a clinging foundation of supple cream satin, and its construction will be readily understood from a study of the sketch. The only color introduced was in the belt of silver tissue bordered by lines of old gold velvet, the buckle of dull gold and the fold of gold velvet drawn about the neck and down the sleeves.

The second débâillé was all in white, a robe of white velvet bordered by white, a soutache embroidery being worn over an under robe of white silk mousseline, but since this coloring is too delicate for real utility a darker tone would probably be chosen by the practical woman. In any coloring the gown would be charming, but the monotone idea should be preserved, and if the color chosen is unbecoming next the face, relief should be given in the form of a little tucker of cream net or chiffon. Made with a colored robe over white, the model would lose much of its cachet.

Redfern is responsible also for a most exquisite débâillé worn in another new play, "Monsieur de Courpière," at the Athénée, and in this case the materials are white silk mousseline and lace, the lace

stuff, and usually give very graceful lines, or what the French call *mouvement*.

For full evening dress the Parisian makers are prone to eliminate the sleeves as far as possible, a mere fold of tulle or lace being made to serve, or a transparent drapery, more or less of the wing order or of the wide clinging description (made very short on the outside) being used. The elbow sleeve is still in evidence, but upon the newest models it does not take the puff form so often as it did. Instead one finds the closely fitted sleeve or some form of loose sleeve falling away from the arm.

A pretty black frock worn in "Monsieur de Courpière" has a loose kimono sleeve of cream English point lace, bordered by a heavy appliqué line of jet, and the effect is very attractive. This black frock, of which a sketch is given here, would be a most practical thing for general utility evening wear, and though distinctly modish might be easily copied by any clever dressmaker. A plain guimpe and collar of lace made adjustable would add to the usefulness of the frock.

The vogue of the all black frock has given new prestige to jet, and both fine and heavy embroideries in jet are much in demand, as are also embroideries in which gold, silver or crystal is mingled with jet.

Silver and gold still play an important part in the season's modes, but never before have they been so discreetly and effectively used. Occasionally one sees a ball gown almost entirely of silver or of gold, but even here there is no spectacular glitter or glare, for the metal is not in shiny sequins and paillettes but in soft dull embroideries, in dull gold or silver net, in finelines of tiny bugles, making but a cobweb tracery on a filmy surface.

One lovely frock was of silver net, which in some lights looked a silvery gray rather than silver. It was embroidered all over in little silver sprays and was made over a delicate pastel pink.

A modest fold of pink tulle softened the line of the décolletage, and a long, wide, plain scarf of pastel rose silk mousseline, darker than the pink of the frock but harmonizing perfectly with it, was to be worn with the frock. This use of the scarf as a vital detail of a color scheme is little understood on this side of the water, but is a most important feature of Parisian costume which American women would do well to study.

Yvette Guilbert is partial to these scarf effects, which she manages with consummate skill, and in "L'Amour en Banque," the play with which she has this fall made her debut in "the legitimate," she has several costumes which owe much of their success to scarf features.

The evening frock sketched in the large cut is one of these creations, the work of Drécol. The simple semi-Empire robe is of white silk mousseline, with flounces and insertion of lace, but over this simplicity falls a great scarf of tulle sprinkled thickly with gold paillettes, bordered by a galon embroidered in raised gold roses and finished with deep gold fringe.

The ends of the scarf are embroidered too in gold rose design.

No Need of Cotton Famine. From the Southern Farm Magazine. The cotton spinners of the world are needlessly alarmed lest the ability of the South to increase her cotton production will not keep pace with the increasing number of spindles and looms. Gov. Hoke Smith of Georgia in a recent article or interview says that his State alone if necessary could produce as much cotton as is now being produced by the entire South. The same is true of Mississippi and more than doubly true of Texas. The labor supply is absolutely the only difficulty that prevents the expansion of cotton production in the South to almost any limit that might be desired.

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COAT OF GOLD LACE AND EMBROIDERY OVER A GOWN OF WHITE MOUSSELINE AND LACE. A SECOND GOWN OF WHITE MOUSSELINE WITH A LONG SCARF OF TULLE PAILLETED AND EMBROIDERED WITH GOLD AND STEEL.

of tightly laced waist and big hips—is but a caricature of itself.

The outway coat of medium or extreme length is an absurdity upon a wearer who has not a well rounded bust and slender hips. The closely draped sleeves and long sleeves which are more and more in evidence so reduce the width of the shoulder and torso that wide hips throw the silhouette out of all graceful proportion.

Yes, unquestionably we must wrestle with our figures unless we are content not to be chic or unless some freak of fashion turns the course of the current. One of the gowns much admired at a recent Parisian soirée and worn by a woman always in the centre of fashion's maelstrom was of soft satin, a plain princess moulding the figure closely from bust to hips and falling in straight clinging folds below. Not a vestige of trimming was upon the gown except a deep fringe of fine crystal which bordered the round décolletage and fell over the bust and the bare arm.

Nothing but supreme confidence in the slender grace of one's figure would justify such simplicity as this, and yet the frock was worn triumphantly, and, so say the critics, thanks to madame's supple slenderness, the gown though so clinging did not suggest immodesty.

Not only the princess but the semi-Empire gown, which tenaciously holds its place among evening models, demands big suppression. The folds should fall from the shortened waist line as nearly straight as possible and the latest expression of this modified Empire effect shows a

ing at the sides under the arms. Below this fell the untrimmed skirt of satin, so cut that it was drawn rather tightly across the front but rippled into soft folds at the sides.

At the left side it was so shortened and caught up as to give a straight tunic effect, which did not, however, add bulkiness to



ROSE TULLE.

Paris and worn in various forms during the last few weeks. It is little more than the wide scarf associated with the Aimée or Oriental drape, and is certainly somewhat surprising in effect, though in modified form it is not quite so revolutionary as it sounds.

The Oriental scarf of some very soft

peculiarly charming negligees of a character that need not put them beyond the reach of the women who cannot afford to patronize Redfern.

Often the débâillés of the stage and of the mondaine as well are so elaborate, so extravagant in their materials and details that one can only admire without an idea

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